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music ministry

MAY 1960

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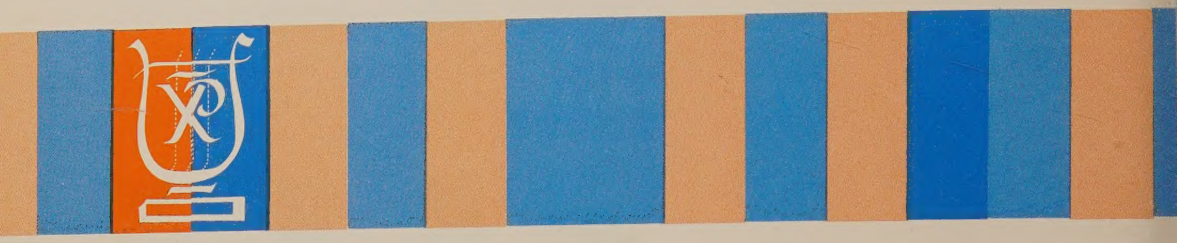
VOL. I • NO. 8 • MAY 1960



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A periodical published monthly by The Graded Press, 201 Eighth Avenue, Nashville 3, Tennessee. Second-class postage paid at Nashville, Tennessee. Pri cents a quarter; single copy, annual subscription rate, $3.00 a year. Copyright by The Graded Press.

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Training Opportunities

One of the most frequently heard laments is over a lack of adequate leadership in church music. In a small congregation the attitude often prevails that such a church is doomed to tolerate inferior music in its worship and educational programs. Nothing could be further from the truth!

Numerous opportunities exist for local church musicians to improve their effectiveness through leadership training schools, church music workshops, and summer music conferences. Ministers and church school administrators should encourage attendance at such institutes, and local churches should finance such attendance when necessary.

For the first time in the history of American Methodism, a week-long church music conference will be held in each of five regional centers this summer. Most of these workshop-type institutes are sponsored jointly by the General Board of Education and NaFOMM. Outstanding faculties have been engaged and a comprehensive curriculum organized. Next month's MUSIC MINISTRY will carry complete details of these conferences.

More and more frequently annual conferences, districts, and sub-districts are conducting workshops of similar nature—in order that *no church* in Methodism will lack opportunity to improve its music leadership. All ministers, educators, and musicians should become familiar with these programs and take advantage of the opportunities offered.

Musically talented youth will benefit greatly from the inspiration and instruction of a church music camp, such as the one described in April MUSIC MINISTRY. Perhaps no more rewarding investment can be made by a church than to send its talented young people to such a conference.

Increasingly, conference executive secretaries are encouraging the inclusion of music courses in established leadership schools, and local churches may request such courses.

Every church, regardless of size, should invest in its music program by sending responsible leaders to at least one such conference each year.

an editorial by V Earle Copes

Sumer Is Icumen In

How to Keep Your Choir Alive This Summer

CHRISTMAS and Easter with all their joys and rich blessings, long hours of practice, spring choir programs and music festivals have come and gone! Most church musicians are ready for a period of relaxation and recovery by this time of the music year. However, "in system there is comfort," so in order that our next year's program of music goes more smoothly, now is the time to begin!

The ideal for any church and its program for the people is that during the summer there should be no relaxing in intensity. We must, however, face the reality that the congregation's ability to attend and participate during these months leaves much to be desired. But we have found the following fundamental ideas to be of great value in stimulating our summer music program and in strengthening our over-all effectiveness to the church.

We begin the summer season with a social occasion known as "skit night." One of the great rewards of lay leadership of a church music program is that of fellowship. The last of May the section-heads of the choir begin to search for new ideas for the best in "dramatic art." On such an occasion one discovers hidden talents that have lain dormant during the course of an active year of work and service to the church, and an addition to the spirit of comradeship is developed by the non-music activity. Finally the night arrives, with each section bringing assorted props and a picnic supper of fried chicken, home-made ice cream, and cake. The church staff and music committee serve as judges for "the finest and best in dramatic art." The winning section is awarded a loving cup for the year (tenors seem to reveal the greatest talent on these occasions).

A planning session with the elected and appointed leaders of the choir is really the heart of a successful summer preparation for the new year of church music. Before this session is possible, however, the church musician must have had a round-table discussion with the minister and the person in charge of education in the church. Here the common goals for the new year must be discussed so that the musical activities of the year may serve the needs and goals of the total church program. The four elected officers, the four appointed section heads, and committee chairmen meet for a four- or five-hour planning session. Generally we serve coffee and rolls at 8 A.M. with the meeting beginning at 8:15. A typed agenda has been prepared with all the suggestions, problems, and new ideas that might be incorporated in the choir life. At this meeting 90 per cent of the dates of all musical activities for the following year are set, committee chairmen and members are appointed, and the greater load of organizational responsibilities is taken by the laymen themselves. This leaves the church musician free to do the job for which he has been called: to lead and inspire others to greater offerings of musical praise and dedication of self to the ongoing of Christ's kingdom as revealed in the church. Any problems that the director can see and perhaps some that he is unaware of are

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Dr. Lemonds is director of music, Pembroke Country Day School, organist-director at St. Paul's Episcopal Church, and chairman of the Church Music Department at Kansas City University. He formerly served as minister of music at the Second Presbyterian Church, Kansas City, where he conducted a program of twelve choirs.

by William W. Lemonds

rought to this discussion group, and as a esult they become "our" problems rather han those of the director alone. A church hoir becomes strong only when its individ- al members are willing to share the work. Ve must not plan *for* them but *with* them.

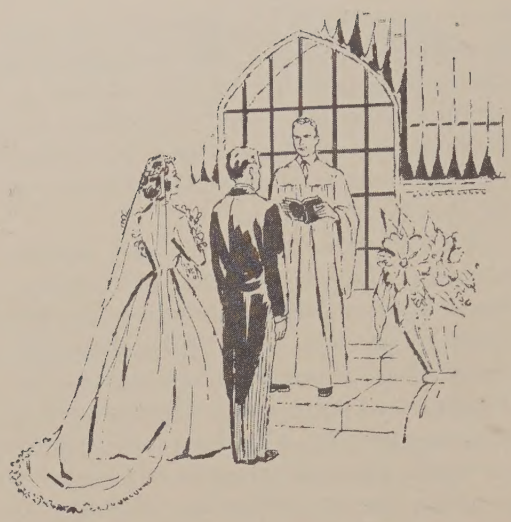
College students need to maintain their ontact and interest in their home church, ven if they are no longer active partici- ants for the greater part of the year. Dur- ng the last three years, it has been a real oy to me to observe the pleasure and sense f leadership and responsibility the college tudents have displayed by joining the sum- ner choir. In early May a letter is sent to ll the college-age students, telling them e are looking forward to having them ome and are depending upon them to as- ume active leadership in the church during heir vacations, even if it is only for a few eeks. These students help the church to naintain a worship leadership as active dur- ng the summer as during the winter. As a esult of this contact, the college students enew an interest in their former church chool teachers, members of the congrega- ion, and former school friends.

Summertime is also an excellent time to tart on the new anthem literature for the ear. Choir members respond to the chal- enge of something new, and challenge and nterest them we must in order to get them o give up their swimming, picnicking, et etera, for choir night. Regardless of how ong or how many times we have practiced new anthem, the second time we present t, the result always seems better, especially hen it is from the contemporary literature. Ve have a chance to present the more diffi- ult ones twice, first in summer, then in inter! Certainly our good contemporary music deserves to be heard more than once in order to be more readily understood by the congregation. The college students respond to these new sounds in harmony and rhythmic pace and are a help in learning the vast number of anthems being written for the church of today.

The summer choir is the only possible way we could learn our music for two major musical presentations during the year's program. The first, the "Around-the-table Carol Sing," is presented two nights at the beginning of Advent as a Christmas gift to the congregation. This hour-long program of carols, anthems, scripture and narration requires the memorization of twelve or fourteen numbers. The most difficult of these are learned during the summer.

For three years the Second Presbyterian Church of Kansas City sponsored an annual "Festival of Music." The first festival was devoted to Brahms; the second, to Bach; and the third, to Handel. The seven or eight programs which comprised each festival were climaxed by a performance of the oratorios or Passions which we had studied during the summer. By the end of the summer the choir had become acquainted with all the festival music they were to sing the following spring. This is not to imply that it had all been thoroughly learned, but it does mean that members of the choir had a reading knowledge of the works. Some of the greatest enthusiasm was generated by the college students, although they were aware that they wouldn't be there for the final performance. And the enthusiasm of the summer sessions invariably carried over into the winter.

Summer choir can be an exciting time for the members themselves and for the summer worship of the congregation, but it doesn't just happen! It takes planning, loyalty, devotion, and work on the part of members and director. The greatest reward to the director is the knowledge that when summer comes in, it brings with it the opportunity to better prepare for the year that is ahead.



Music for Weddings

by Everett J. Hil

The Morning Democrat (a Davenport, Iowa newspaper) on November 21, 1958 contained a full width, quarter page spread heavily headlined WILL CHURCHES BAN OPERATIC WEDDING MUSIC, with a sub-title " 'Here Comes the Bride' May Be on the Way Out." In the article Shirley Davis, Sunday Woman's Editor, stated: "A growing number of Quad-City churches has outlawed the use of the Mendelssohn and Wagner operatic numbers from the wedding service. Other churches are in the process of trying to educate their parishioners against selecting these wedding marches. In answer to the argument that the marches are 'traditional,' it is pointed out that they only have been used since the turn of the century."

This is in marked contrast to the situation a mere ten years ago when many chapters of the American Guild of Organists were still publishing wedding music lists which automatically included the Wagner and Mendelssohn marches as processional and recessional with no alternatives.

During the last two decades, college organ teachers have finally come to the realization that mere technical facility is not the *sine qua non* of an organist's training; but that in his ultimate role as a leader in church music, he must have a more discriminating taste and even a moral obligation to fulfill his leadership in the true meaning of the word "leader." As higher ideals become more inculcated in our growing awareness of the place of music in worship, the ceremonies of the church are naturally included.

Mr. Hilty is professor of Organ and Church Music, University of Colorado, Boulder, Colorado.

This is reason for the excellent articles in va ious church and professional magazines poi ing the way toward better wedding music finally the foment is spilling over where it w do the most good—on the woman's page of newspaper.

Why are so many dedicated musicians aver to playing the so-called "traditional" weddi processional? Let us ask Richard Wagne granddaughter, who was interviewed duri the intermission period of the Columbia Broa casting System's afternoon symphony progra on July 29, 1950. Wagner's second marria was discussed, and the following conversati ensued:

Interviewer: Was the "Bridal Chorus" fro *Lohengrin* used at the wedding?

Granddaughter: Goodness, No!

Interviewer: How about Mendelssohn's "We ding March" from *Midsummer Night's Drea* music?

Granddaughter: No, nor that either.

Interviewer: Why?

Granddaughter: Nobody gets married to the in Europe.

Interviewer: They are very popular over he

Granddaughter: Yes, I know, since I am this country. However, we never heard of it Europe until we saw it in the movies, and th we thought it was a Hollywood joke.

Interviewer: What music do people get ma ried to in Eurpoe?

Granddaughter: Well, we make a differen between secular and sacred music. And besid I would be superstitious to get married to t "Bridal Chorus."

Interviewer: Why?

Granddaughter: Well, the marriage of Lohen-in and Elsa did not last long.

Besides the views expressed above, the trivial aracter of this composition together with the any parodies ("Here comes the bride, big, fat, d wide") and the burlesqued use of the tune movies and television more than outweigh y value it may have acquired through popular sociation with legal weddings.

Several denominations and organizations have cently published pamphets concerned with edding music. An excellent *Wedding Manual* roduced by the National Fellowship of Meth-list Musicians was published last year and ould be read by every church musician and inister. After a brief introduction, the follow-g Do's and Don'ts are listed: [1]

DO

. . consult with pastor and musicians well in lvance of the ceremony.

. . instruct members of the procession to walk ith natural dignity.

. . respect the order of worship provided in e Methodist ritual.

. . ask the entire congregation to join in say-g or singing the Lord's Prayer.

. . plan a pre-service program of churchly usic, vocal and/or instrumental.

DON'T

. . wait until the rehearsal to discuss music with e organist.

. . allow marching to any rigid and artificial attern (hesitation step).

. . include an extended solo within the service.

. . have the Lord's Prayer sung by a soloist or se a musical setting that is not in *The Meth-dist Hymnal.*

. . use "Because," "I Love You Truly," "O romise Me," or the like before or during the acred service.

A painless method of educating the bride-to-e is to have a half dozen of these pamphlets lways available on the literature table in the arthex of the church.

Don't call the processional a wedding march. t is a *processional,* and the participants should ot march. The processional and recessional ay be performed during the singing of suitable ymns by the congregation, such as "Praise the ord! Ye Heavens, Adore Him"; "Praise to the ord, the Almighty"; "Now Thank We All Our od"; "Love Divine, All Loves Excelling" or Praise, My Soul, the King of Heaven," which was sung to a tune by Goss as a processional for the wedding of Princess Elizabeth at Westminster Abbey, London.

My favorite organ processional is the "Aria" from the *Twelfth Concerto for Stringed Instruments* by Handel. This is a dignified, flowing composition as indeed are a great many classical airs. A stately, dignified processional which is easy to play is "Rigaudon" by Campra. More brilliant, yet in keeping, are the well-known "Trumpet Tune" and "Trumpet Voluntary" by Purcell. In discussing the processional music with the bride-to-be, the organist should have several processionals available for her selection.

Since the preludial music is usually longer than a church prelude, there should be variety in the selections chosen, with emphasis on joyousness and beauty. I usually begin with a brilliant selection, such as Marcello's "Psalm Nineteen" or "In Thee Is Gladness" by J. S. Bach, followed by a lighter composition, such as the charming "Andante" by Stamitz or Wesley's "Gavotte," finally ending with more serene compositions, such as the Wesley "Air," Widor "Adagio" from *The Sixth Symphony* or even some of the *Fifty Elevations* by Benoit (ZH $2.50). More complete lists will be found at the end of this article.

Vocal solos are unnecessary at a wedding. The results may be quite sad when "a friend of the bride" is forced to sing. Sweet little untrained school-girl voices add nothing to the ceremony and mean nothing to anyone except the wedding party, and they don't hear the music! When there is singing, either choral or solo, the words and music should be significant. Merely comparing the words of the hymn "O Perfect Love" with such banal, secular words as "O Promise Me" or "I Love You Truly" should be convincing enough to prove the point. It is not out of place to have secular songs sung at the wedding dinner or reception.

It is not proper to play background music during the reading of the ceremony. Night club and soap opera practices have no place in church. When the organ speaks, it should speak significantly; and when the minister speaks, he should have no competition.

It is not improper to have printed programs for the wedding, listing bride and groom, officiants, preludial music, order of service, words of the solo and Scripture quotations. One such wedding program had the words and music of "O Perfect Love" on the back (a simple procedure with modern photographic printing processes) so that the guests might sing at an appropriate time during the ceremony.

(*Continued on page 9*)

[1] Reprinted by permission of Abingdon Press.

How Long O Lord?

by Fred D. Gealy

THE music of the church in any given period of history is a reflex of its essential theological concern and is therefore an index to the understanding of the nature and quality of the Christian faith as most widely interpreted and believed in the period under consideration. Tell me what music you use and I will tell what kind of a god you believe in—whether he is one of the myriads of little gods which in the language of our religion we speak of as idols, because we make them ourselves and after our own image and out of the trivialities of our existence; or whether He is the God of Abraham, Isaac and Jacob, the God of Amos, Hosea, Isaiah and Jeremiah, the God of the Psalmists and of Job, the God and Father of our Lord Jesus Christ, of the apostles and the martyrs. Idols are gods cut down to man's size. We have made them, and we can manage them, we think. But they can do nothing for us except to impoverish us and to sink us more deeply into the predicament from which only the God who makes demands upon us can save us.

I think we are familiar enough with what is called The Medieval Synthesis to be fairly envious of certain periods in the history of the Roman Catholic Church, when all the skills of man, as architect and builder, as sculptor and painter, as craftsman in iron, brass and bronze, as silversmith and goldsmith, and worker in precious stones, as weaver and embroiderer, as poet and playwright and musician, were laid under tribute to bring to massive and magnificent expression the total faith of the Church. We know that such a modest, unobtrusive musical form as plainsong, not to mention the rest-

Dr. Gealy is professor of New Testament and Church Music, Perkins School of Theology, Dallas, Texas.

less thrusts and counterthrusts of the co other-worldly melodies of the rich polypho forms which displayed themselves from one e of Europe to another in gorgeous tapestries tone,—that these are as enduring as the cat drals in which they were sung, indeed as t faith itself.

And surely it is true that if all the theologi writings of the Reformers were lost, we shou be able to recover the essential Protestant fa from the hymnody and psalmody created these our great forefathers as they wedded, all time, passionate Protestant lyric with sturdy, often massive, chorale and psalm tun We know well enough what the chorale, w text and tune, meant to Bach—not to menti a host of lesser men—as it furnished the star ing place for almost his total output.

John Wesley described his hymnal as bei "a little body of experimental and practi divinity." He questioned, and rightly so, whe er any other publication contained "such declaration of the heights and depths of re gion, speculative and practical."

The standard volumes of John's sermons not contain a more adequate statement Wesleyanism than do the hymns of Char Wesley. And if you aren't afraid of the Wesle I recommend the new collection of Wes hymns recently issued by Franz Hildebrand We must always remember that the Method movement was a great singing movement cause it had something great to sing. And t must always be the case.

We are at present engaged with great exul tion in singing the Handel *Te Deum*. But *Te Deum* is itself a great hymn. How could

[1] A. Weekes & Co., Ltd. $1.50.

reat musician not write great music for it? ou know that Handel was not a particularly ious man. It was Bach who wrote for Sunday; landel wrote for Monday. But the English ublic demanded biblical texts and the hymns f the liturgy. And great texts will in the end ean great music. I wonder how many times in e last year the *Te Deum* has been sung, or ven read, in your church? Because of our fear f Rome, to our own impoverishment we have epudiated the great texts which make up the usical masses. We no longer sing the creeds; deed, we hardly say them. The great New estament hymns—the canticles the church has lled powerful statements of our faith—these ave almost disappeared from use in Methodist hurches. These we have exchanged for the analities and trivialities which make up so uch of the church musical life of the American eople.

So far at least as the churches are concerned, ere is only one kind of musical renaissance hich is desirable, or even possible. And that a musical renaissance which is the product f theological reconstruction. The church, I ke it, is not primarily concerned with music such. It is concerned with the music as it orifies God—that is, as it so significantly sets rth the biblical faith that by means of it en come to see that God is God and that in is august presence, the Isaianic experience ecomes perpetually re-created.

In Erik Routley's very important study of ymn tunes, entitled *The Music of Christian ymnody*, there is an analysis of two of the ading Victorian hymn tune composers, which hould be read by ministers and by musicians ike. John Bacchus Dykes (1823-76) was the ost widely successful of these. In the 1875 dition of *Hymns Ancient and Modern*, one in very eight hymns goes to a tune of his. Yet by resent standards, his idiom is characterized as eak, vulgar, sentimental. This is due, Routley sists, not to any musical defect in Dykes imself. Rather, he simply wrote in the convenonal idiom of the time for conventional hurch-goers. That is, it was the church which emanded of Dykes that he write in such a way to make it clear that the duties of "clergy nd people were confined to preserving the resent state of things rather than to prophesyng and preaching to dying men." [2] By demandng of Dykes the music it liked, the church illed Dykes as a musician, Routley says.

(*Continued on page 11*)

[2] Routley: *The Music of Christian Hymnody*. Quotaons by permission of Independent Press, London; Allenn, Naperville, Ill. U.S.A.

Think on These Things

by W. Earl Ledden

At a midweek service during Lent in my pastorate, some misunderstanding left us without an organist. I was not the preacher of the occasion, so I was drafted as the substitute organist. The console, fortunately, was invisible to the congregation—so I functioned anonymously.

But I had the feeling that my function was the same at the console as it had been in the pulpit. I was still a minister, leading the congregation in worship. What the hymn meant to me affected my playing, and I could "communicate" with fellow worshipers through the organ. We all felt the mood of reverence and participated in a common act of worship.

I share the memory of this experience with organists who may chance to read these lines. And I do it because I would like every organist to feel deeply in his soul that his part in a service of worship is an authentic part of the ministry of the church.

How important to the service of worship is the spirit of the organist. An adequate technique is essential of course. But the spirit of the organist determines what use will be made of that technique. An exhibitionist at the console perpetrates a blasphemy in a service of worship. But a dedicated organist, sensitive not only to aesthetic beauty but also to spiritual values and the presence of God, can help to create an atmosphere of reverence and expectancy in which the words of the sermon come alive and every part of the service nourishes the soul.

This is a great matter. To be a church organist is indeed a high calling. In very truth it is a ministry.

Bishop Ledden is vice-chairman of the General Conference Commission on Worship.

TRAINING FOR HYMN PLAYING

by Gilbert B. Parker

THE First Methodist Church of Wellsville, New York has for two years been offering its young people training in playing hymns. The idea was suggested four years ago when local piano teachers referred to us their pupils who were studying hymns, in the hope that we might use them in our church school.

Requests for piano instruction and the need for pianists have resulted in a class of six young people, who were already sufficiently advanced in piano to begin studying hymns. They offer their services to the church in return for further instruction and practice on the organ without charge.

At first, piano instruction begins on an individual basis in order to establish good practice habits. Fingering, correct tempo, and rhythm are stressed, with the pupil's attention focused on these details during practice period. Two-piano work often stimulates interest.

As hymns are mastered, they are used in the church school, and the pupils are assigned to departments as soon as possible. From this point, each student is responsible for learning the repertory required by his department as a part of his home practice. Pianists are rotated annually throughout the departments.

At an appropriate time a few of the best-learned hymns are selected as the basis for organ study. The object is to prepare these hymns for early use in the service. Pedal technic is introduced, first with pedals alone, using exercises appropriate to each hymn, then with left-hand tenor added. Finally the hymn is played with pedals and both hands.

Mr. Parker is minister of music, First Methodist Church, Wellsville, New York.

The date the minister of music has d rected the student, as he plays the hymn i church, to assure steadiness and prope tempo. The student, in turn, serves as a sistant during the remainder of the servic turning pages and helping with registratio changes, so as to gain familiarity with th mechanics of playing the church service.

As good practice habits become estal lished and the hymn repertory grows, othe service music is added and recorded in th student's progress record as soon as usec This year, our third, the class plans to co operate in playing an entire church servic Eventually each student will be prepare to play a complete service. Achievement c this goal may be the signal for official recog nition by the church.

Along the way, we watch carefully fo special interests or talents to be developec such as helping with minor organ tunin jobs, playing by ear, accompanying com munity singing, transposing, and so forth

Under our "exchange of instruction in re turn for service" policy, there has been n reluctance to serve. Rather, their enthus asm indicates that students are usually wil ing but too often have no guidance fo preparing themselves so that they may offe their services with confidence.

This program of four to seven yea (through high school) under supervisio may be a good start toward the ministry c music as a profession. Colleges which hav newly-organized departments of churc music may have suggestions to guide u Doubtless our approach has weaknesses, bu it has made enthusiastic helpers out c several competent pianists, and the goa of early performance of each hymn help maintain the ideal of perfection durin practice.

Music for Weddings

(*Continued from page 5*)

Certainly as much careful thought and planning should go into the selection and presentation of the wedding music as in the choice of dress, flowers, and other decor of the ceremony. In the words of Paul O. Manz, "Do not let the one false note of the wedding be its music."

Organ Processionals and Recessionals

Campra: "Rigaudon" from *A Treasury of Shorter Organ Classics* ed. Biggs (ZC) $2.00.

Handel: "Aria" from *Twelfth Concerto for Stringed Instruments* (M-ZB) $0.50, or *Wedding Music,* Part I (M-ZM) $2.75; "Allegro Vivace" and "Allegro Maestoso" from "Suite" from *Water Music,* ed. McKinley (M-ZH) $1.50.

Purcell: "Trumpet Tune" and "Trumpet Voluntary" from *Ceremonial Music for the Organ* ed. Biggs (ZC) $2.00, or *Wedding Music,* Part I (M-ZM) $2.75.

Vocal Solos

"A Wedding Anthem" (*Amo Ergo Sum*), an anthem by Benjamin Britten for soprano and tenor soli, choir and organ. May be used as soprano and tenor duet by beginning on page 14. Effective but difficult (ZD) $1.25.

"A Wedding Prayer," words and music by Roland Diggle. Much better than his usual output! (M-ZE) $0.60.

"Here, At Thine Altar, Lord," by Alec Rowley. Newly arranged as a solo. (M-ZB) $0.20.

"O Perfect Love" by Leo Sowerby, piano accompaniment (M-ZB) $0.60.

"O Perfect Love" by Healey Willan, organ accompaniment (M-ZB) $0.60.

"The God of Love My Shepherd Is" by Eric Thiman (M-ZB) $1.00.

Vocal Collections

Wedding Blessings ed. by Paul Bunjes. Ten solos, one duet (M-ZM) $2.50. Excellent!

Wedding Music, Part II. General service music (M-ZM) $2.75. Organ and vocal. Mostly choral preludes; soloist may sing cantus firmus.

Pamphlets

A Wedding Manual by NaFOMM (AP) $0.25.

Wedding Music by Regina H. Fryxell (AV) $0.25.

Music for Church Weddings, a publication of the Protestant Episcopal Church (SN) $0.75.

MAY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

May 1, 1672: Joseph Addison, noted hymn writer, b. Milston, Wiltshire, England.

SUNDAY, May 1:
NATIONAL MUSIC WEEK
(*All music is by American composers.*)

Hymns: 8 "Let All the World in Every Corner Sing" • 176 "Come, Holy Ghost" • 457 "God of the Strong."

Anthems: Diercks: "Clap Your Hands," APM (Mar. music supplement) • Clokey: "Jehovah's Throne," MZV (easy).

Organ: Wright: "Prelude on 'Brother James' Air,'" MZT (medium).

May 7, 1833: Johannes Brahms b. Hamburg, Germany.

May 8: Guild Sunday (American Guild of Organists).

SUNDAY, May 8: FESTIVAL OF THE CHRISTIAN HOME (Mother's Day)

Hymns: 429 "Shepherd of Tender Youth" • 428 "Happy the Home."

Anthems: Caldwell: "Gifts," MZQ (April music folio) • Maker-Marshall: "My God, I Thank Thee" (see *Wentworth,* April MUSIC MINISTRY).

Organ: Peeters: "Now Thank We All Our God" (op. 69), YI (medium).

May 12, 1845: Gabriel Fauré, composer, b. Pamiers, France.

SUNDAY, MAY 22:
RURAL LIFE SUNDAY

Hymns: 65 "All Creatures of Our God and King" • 70 "The Lord's My Shepherd."

Anthems: Cope: "Pleasure It Is" (from *Easy Anthem Book*), MZT • Shaw: "The Lord My Pasture Shall Prepare," MZQ (easy).

Organ: Read: "Little Pastorale," ZS (easy).

May 26: Ascension Day.

Wedding Decorations Hau

by W. H. Tiemann

WHEN the front of the church sanctuary looks more like a primeval forest than a chancel—when the multitude of candles reminds us of a high school sorority initiation rather than a service of Christian matrimony—then the time has come to re-examine our practice of decorating a church for a wedding.

Every true churchman must realize the contradictions involved in this problem. Expensive architects were hired to design the church interior. Their one thought was to build a sanctuary where a person could come and feel an atmosphere of worship and reverence. Many costly church furnishings and aids to worship were purchased to contribute to this single aim.

But what happens before a wedding?

There is a mass invasion of every known product of the florist's art. Baskets and baskets of many-colored flowers, candles by the dozens, greenery and palms enough to begin a miniature tropical garden—all make their appearance at once. The whole sanctuary is altered so that it resembles nothing so much as a Hollywood movie set.

How the designer of the church must shed tears over his drawing board when he sees what is happening! The whole mood of the church has been changed from reverence to artificiality.

Perhaps the most discouraging thing is that the architect gets no help whatever from the ladies who write the brides' guide books. For instance, one of these suggests that the bride connive (the right word) with her decorator for something unusual if she is having a big formal wedding:

For a spring wedding, she offers mimosa trees in tubs stretched from chancel to window ledges.

For a winter ceremony, ripe orange-bearing trees arranged in rows down the aisles and around the altar. (What if a guest came hungry!)

For autumn, bundles of grain—oats, barley, and rye; for summer, great masses of "baby's-breath" filled the chancel (a rather improper suggestion this early).

Several other writers go along in the same vein, although, in all fairness, not quite so exaggerated. But the general impression created by most of these experts is that the average church is a hideous place to have a wedding and ought to be thoroughly disguised. Can we really agree with that?

Perhaps the minister is more conscious of this problem than anyone else. He faces it many times a year. How can he delicately suggest to Jane and her mother that a trellis laden with multicolored blossoms is really out of place in a church? Or how can he make Sue and her bridal consultant understand that that garden bower belongs in a garden and not in the sanctuary?

He's not just being nosy or stick-in-the-mud dish. He has good reasons for his feelings—reasons that have to do with the proper use of the church as a house of worship. Sometimes he expresses them; yet, he hates to intrude. After all, traditionally, the bride has the right to plan her own wedding the way she wants it.

But others beside the minister ought to be concerned with this trend toward commercialism—the young bride and groom, first of all.

They did not have to plan a church wedding. The fact that they did should indicate that they want their wedding to be something more than a hasty legal ceremony performed by a justice of the peace. That "something more" ought to mean that they consider the wedding service to be a real service of worship. A church wedding is that, basically. Decorations in the church should be consistent with a service of worship. And that means worship for the persons forming the congregation as well as the couple involved. How can worship really take place when flowers and candles and greenery remind everyone of a garden party rather than the interior of a Christian church?

Don't misunderstand. There is nothing wrong with gaiety at a wedding nor anything wrong with a garden party. But both of these more properly follow the service than come during it. The bride and groom should want it that way.

The bride's parents ought also to be concerned. After all, they are paying for these decorations. Why should they waste money on false extravagances? One minister of long experience feels that the bride's mother is the chief culprit in overdoing her daughter's wedding arrangements. She suffers from two common American complaints—"keeping up with the Joneses" and "the bigger the better."

But many a young couple starting out these

one Too Far

days could put the money those lavish decorations cost to much better use. A well-built suite of furniture will have far more practical value for them than a fading photograph of a gaudily decorated church. In the long run, they will thank the parents many times.

Are there some simple rules that we can follow to decorate a church properly for a wedding? Here are a few—sanctified common sense can add to them.

First, remember that a church wedding is, primarily, a service of worship in a Christian sanctuary. Therefore, all decorations should be consistent with the theme of worship and reverence.

Second, whatever aids to worship the church contains should not be hidden by the decorations. The church, in other words, should still look like a church, with altar, pulpit, lectern, and cross all in plain view. Much thought has gone into their design and placement. They should not be moved or obscured.

Third, the pastor and the official board of the church should always be consulted prior to the placing of the decorations. Many church boards have set up standards for the proper decoration of the sanctuary. Many also have an approved list of music suitable for church weddings. Their suggestions should be followed as they have given the matter careful consideration. The results will be highly satisfying to everyone concerned.

Fourth, usually, the simpler the decorations, the better. Not only do they give reverence and dignity to the service, but, as Emily Post wisely suggests, they do not detract from the dresses and bouquets of the bride and bridesmaids. We could also add that they do not detract from the radiant beauty of the bride herself.

Fifth, a reputable florist will not let the family spend money for unnecessary decorations. Consult with one who is competent to advise on the proper decorations for your particular church.

These suggestions are only a guide. But, by using them, perhaps a wedding service can be partially restored to its proper place as a real service of worship in the Christian church.

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How Long, O Lord?

(*Continued from page 7*)

Likewise, Sir Arthur Sullivan (1841-1900), described as "the greatest master of melody that England produced in a hundred years," was so paralyzed by the church's theological and musical climate, that "in his hymn tunes" and "all the way through his volumes of church music from the first page to the last," he "shows himself ponderous, inept, vacillating between appalling vulgarity and glum monotony." "I see," continues Routley, "no explanation of a phenomenon which makes the tragedy of Dykes appear almost hilarious by comparison but this, but that the fundamental security and complacency of Victorian churchmanship, defensive against those disruptive social forces which it had not the wit or the courage to baptize, killed Sullivan, as a church musician, stone dead."

We in America are the heirs of the Victorian tradition and in our country, church music degenerated to a new low, probably not reached by any other civilized people. The English rebelled first, and we are beginning to move. But what I wish to say most of all is that musical reconstruction must begin with theological reconstruction. Until we can answer the question, "What are the implications of the biblical faith for our existence?" there is no use to write new music. The degeneration in the music of the church in the last century, of which we are the immediate heirs, is not in the first instance musical; it is theological. It is in this sense that "The time has come for judgment to begin with the household of God."

"How long, O Lord?" asked Isaiah. And oddly enough the dialogue does not answer, "until all men repent." As is so often the case, the biblical answer is in reverse: "Until cities lie waste without inhabitants, and houses without men. And the land is utterly desolate." The biblical word is still an offense. Until this is understood, we shall still prefer the saccharine thirds in "Sweet Hour of Prayer," the narcotic self-worship of "I love to tell the story," and the soporific sentimentalities of "The Old Rugged Cross." May God have mercy on us.

Editor's Note: This is the second in a series of four chapel talks given by Dr. Gealy at the fifth annual NaFOMM Conference held in Dallas, Texas, July, 1959.

9:00 - 9:45 - Music Fundamentals - Age Group
9:45 - 10:15 - Recreation and Refreshments
10:15 - 10:30 - Craft Shop
10:30 - 12:00 - (Small Groups Instrumental Work)

a vacation choir school

by Emily W. Hendry

TWO summers ago we read a newspaper story of a Vacation Choir School held in a nearby city. At the time, I directed three children's choirs which flourished during the school year, with 20 to 25 members in each. Unhappily, we had combined them all into a summer choir which had dwindled to almost nothing. Dissatisfied with my own summer program, I was in the market for new ideas. As planning for the year progressed, the idea of a Vacation Choir School became more and more attractive. This is the story of the school which grew from that idea.

How does one go about conducting such a school? Our minister was told about the idea first. Finding him without objection, I presented the plan to our minister of music, music staff, and the music committee, where many questions were discussed. Among these were:

When shall we have it? We decided on June, since our vacation church school is usually in late summer. This meant a lapse of time between the school and the fall program, but by planning to incorporate some of the material used into the regular choir sessions, we believed that gap could be bridged.

Who will teach? I proposed to use junior high choir members. A newcomer to my "family" of choirs, I was impressed with the ability and enthusiasm of its members. Choir mothers would be enlisted as aides.

How much will it cost? We decided on an enrollment fee of $1.00 per pupil to help with expenses.

Mrs. Hendry is director of children's and youth choirs, Largo Methodist Church, Largo, Florida.

To get a reaction to the plan, I mimeographed a "feeler" questionnaire which returned information that more than 40 parents would enroll their children; all were willing to pay the fee. (Sixty-six actually enrolled; average attendance was sixty.) Twenty parents would help with refreshments; four would sit with classes. The response was impressive enough that the music committee recommended the project to the official board, and it was approved.

My general plan was to hold a two-week school, five days a week, three hours a day. Each day started with hymn study and worship in the sanctuary, all ages together, for a 45-minute period. Music fundamentals, by age groups, for a half hour, was followed by a fifteen-minute break for recreation and refreshments. The rest of the morning, a long hour-and-a-half period, was reserved for craft shop, with small groups meeting for instrumental work during this time.

Our minister of music, Mrs. Robert E. Grow, planned and presented the hymn study and worship. A member of the Hymn Society of America and a former public school music teacher, she was well qualified for this task.

We set up a "buddy-system" the first morning in which each younger child was assigned to an older "buddy." These buddies helped find pages and do anything else that might tax their charges' abilities; thus we had no delays because of small fingers that fumbled or discipline problems. This system worked well in the craft-shop period, also.

The first week we made a study of *The Methodist Hymnal*. Many items of interest were explored, among them the meaning of the titles and numbers in the metrical system. Our worship was based on some of the great hymns of our church, which we learned and sang in the Hymn Festival presented on Sunday evening.

The second week we used *Sing It Again*[1]

(*Continued on page 40*)

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[1] Order from The Service Department, General Board of Education, The Methodist Church, P. O. Box 871, Nashville, Tenn. $0.30 each; 20—$5.00; 50—$12.00; 100—$23.00.

Stainless or Sterling?

By Jane M. Marshall

SOMETIMES I wish for an extra set of silverware—one that could be used for everyday. We have our one set of sterling, procured stealthily, piece by piece, during World War II; but it is forced to take three-meals-a-day wear. Most of today's brides have a second set—usually stainless steel or silver plated—and save their sterling for dress-up occasions.

When I get to hankering too hard, though, I'm sooner or later brought up short by the memory of Aunt Grace's words. They were delivered at the time I married by the regal lady who reigned as custodian of our family heirlooms, the final authority on all matters pertaining to housewares and hope chests.

"You do *not* need any more silverware," she pronounced, hearing me fret at being limited by wartime to only one pattern. "Your sterling will stand the heaviest wear and tear and outlive you to boot. All you have to do is use it." She aimed a commanding finger one inch from my nose. "You hear me? I say *use it every day*. The more you use it the better it gets."

Oh, that congregations would praise Aunt Grace for her wonderful words to the children of men. For they apply to far more than silverware. Ponder them, for instance, the next time you sing one of the really great old hymns. Like, say, "O God Our Help in Ages Past." Has it ever, with its magnificent tune *St. Anne,* failed to thrill you? Time would fail us to speak of pedal notes missed, tenor part flatted, and congregational breath control exhausted—not to mention tempo woefully misjudged and diction mercilessly mangled—in the countless singings this old hymn has been put through in the last 200 years.

Yet "it will stand the heaviest wear and tear. All you must do is use it. . . . The more you use it the better it gets." It is virtually indestructible. Even familiarity doesn't dent it. For there is in it—as there is in the relatively few really great hymns we sing—an intrinsic, sterling quality that makes it grand and glorious even when it's temporarily tarnished by poor singing or playing. What gives it that character? Simple diatonic melody? Straightforward harmony? Dignified rhythm? Fine poetry?

I don't know for sure. Probably all these elements are important. I do know it would be a wonderful thing if our children and grandchildren could grow up possessing a musical-literary-theological reservoir of hymns like this one instead of the sugary little toe-tappers we so often surround them with.

Maybe, with that in mind, we ought to include these giants of hymn literature in our list of hymn-anthems. Familiar, yes, but the right kind of familiar hymns; they are of such good quality that actually "the more you use it the better it gets." Amazing. And of course we do want to remember that our job is not only to teach new hymns but to bring new emphasis and meaning to the old ones. The familiar hymn, besides, does have one big advantage over the new one in that it directs the people's attention to the words. It's a pretty safe bet that when a choir, for instance, sings a totally unfamiliar hymn—both words and music new—the congregation listens first to the music and only accidentally to the words. If, however, the people know the tune, and if the choir's diction and phrasing are good, then an unobstructed chan-

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Mrs. Marshall is organist-director, Northaven Methodist Church, Dallas, Texas.

nel is available for the words to flow through—words that often can be the perfect way to underscore the sermon or to add more luster to a special Sunday or season.

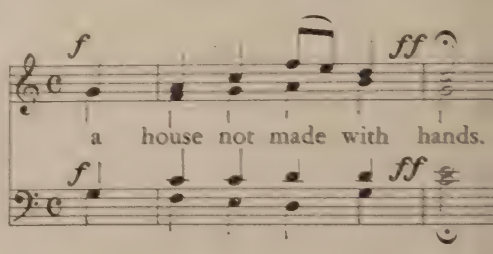
I won't list my own choice of classic hymns here, for it will in most respects duplicate yours. But I will add a word or two about *St. Anne* and two of her monumental texts, for this hymn is appropriate for many different occasions. The "O God Our Help" words are good any Sunday in the year and especially appropriate for funeral services. As for the "O Where Are Kings and Empires Now?" text, there is no finer poem on the Church to be found anywhere. It's grand for dedication services, Layman's Sunday, Reformation Sunday, Pentecost. This last observance is coming up soon and our Dinkley Heights choir is singing a simple arrangment of the hymn to use as an anthem that Sunday.

By the way, in arranging this for the choir, we have gone to published reharmonizations for the accompaniment. In this case it is Noble's *Free Organ Accompaniments to One Hundred Well-known Hymns,*[1] one of many collections of hymn-tune accompaniments on the market day. (In the catalog of church music publish by The Methodist Publishing House you w find a list of these on page 22.) They're inva able.

We're going to sing "O Where Are King like this:

Introduction: Last eight notes.
Stanza 1: All voices, unison; use reharm nization in Noble's collecti for accompaniment.
Stanza 2: Men, unison; use alternate harmonization in Noble's boo
Stanza 3: SATB, a cappella, if possible
Stanza 4: Like Stanza 1.

And we add a two-bar coda. Strictly optionall



[1] (M-ZH) $4.50.

on the folio

Music in the folio this month is particularly appropriate for Pentecost, the birthday of the Christian Church.

O HOLY SPIRIT, ENTER IN is an arrangement of the Nicolai chorale and should be sung in straightforward style with only restrained rubatos and dynamic changes. It is taken from *The Church Choir Book* edited by Paul Thomas—an excellent collection of anthems and chorales.

THE ROAD TO THE LAMB by Candlyn is a significant setting of the text "O For A Closer Walk With God." Written with an optional tenor part, this anthem should find wide usage by choirs lacking in male voices. Chorally, the most difficult portion is the third stanza, although the male voices have the original melody for the first half of the stanza. The accompaniment is written specifically for organ and should be prepared with exceeding care. The pianist will need to do some rearrangi to make it effective on this instrument.

LITANY TO THE HOLY SPIRIT is an i teresting setting of an unusual text. It is personal prayer for comfort and should be su as such. This anthem may be used effectively a youth choir, women's chorus, or perhaps ev as a solo. It should be sung unhurriedly a with no evidence of lack of breath at the ends the rather long phrases. Effective because of simplicity.

FOREVER BLESSED BE THY NAME is ranged from Handel's oratorio, *Jephtha,* Arnold Perris. The text by Thomas Morrell of a general nature and thus has multi-season use. Because of the melodic and rhythmic quences, junior and youth choirs should fi it rather easy to learn. If there are insuffici voices to sing the descant, it may be played violin, flute, or recorder, although a sung versi is preferred.

music ministry

O HOLY SPIRIT, ENTER IN	Nicolai-Wagner
THE ROAD TO THE LAMB	T. Frederick H. Candlyn
LITANY TO THE HOLY SPIRIT	Peter Hurford
FOREVER BLESSED BE THY NAME	Handel-Perris

MAY 1960

O Holy Spirit, Enter In

MICHAEL SCHIRMER, 1640
Tr., Catherine Winkworth, 1863

Melody by PHILIP NICOLAI, 1556-
Harmonized by GEORG GOTTFRIED WAGNER, 1698-

1. O Ho - ly Spir - it, en - ter in And
2. Give to Thy Word im - pres - sive pow'r That
3. Grant that our days, while life shall last, In

in our hearts Thy work be-gin, Thy tem - ple deign to
in our hearts, from this good hour, As fire it may be
pur - est ho - li - ness be passed, Be Thou our Strength and

make us; Sun of the soul, Thou Light Di - vine, A
glow - ing; That we con - fess the Fa - ther, Son, And
Tow - er, From sin - ful lust and van - i - ty And

M-ZM 6320

From The Church Choir Book (Price $1.25)
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round and in us bright - ly shine, To joy and glad - ness
Thee, the Spir - it, Three in One, Thy glo - ry ev - er
from dead works set Thou us free In ev - 'ry e - vil

wake us That we, In Thee
show - ing. Stay Thou, Guide now
hour. Keep Thou Pure now

Tru - ly liv - ing, To Thee giv - ing Prayer un - ceas -
Our souls ev - er That they nev - er May for - sake
From of - fens - es Heart and sens - es. Bless - ed Spir -

ing, May in love be still in - creas - ing.
Thee, But by faith their Ref - uge make Thee.
it, Let us heaven - ly life in - her - it.

The Road to the Lamb

Based on the Scottish Tune "Caithness"
Anthem for Pentecost or General Use
Three Part Mixed Voices, S.A.B. with Optional Tenor

WILLIAM COWPER

T. FREDERICK H. CANDL

Lento ♩ = 60

ORGAN

p

senza Ped.

con Ped.

BASSES
and Optional Tenors

p

O for a clos - er walk with God, A calm and heav'n - ly

frame; A light to shine up - on the road That leads me to th

Sopranos, Altos, (or Youth Choi

Lamb!

p

Re - turn, o

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YD W3532

Price 20 cents

Ho - ly Dove, re - turn Sweet mes - sen - ger of rest; I

hate the sins that made Thee mourn, And drove Thee from my breast.

SOPRANOS *mf* The dear-est i - dol

ALTOS *f* The dear-est i - dol

Optional Tenors* *f*

BASSES The dear - est i - dol I have

f

* If any Tenors are available, they will sing with the Basses except where the small notes are indicated.

f

I have known, What — e'er that — i-dol be, Help me to tear it from Th

f

I have known, What-e'er — that i-dol be, Help me to tear it from Th

known, What-e'er that i - dol be, Help me to tear it from Th

throne, And wor-ship on - ly Thee.

throne, And — wor-ship on - ly Thee.

throne, And — wor-ship on - ly Thee.

dim.

SOPRANOS

p

ALTOS

So shall my walk be close with God, Calm ___ and se - rene my

Optional Tenors

p

BASSES

So shall my walk be close with God, Calm ___ and se - rene my

frame; ___ So pur - er light shall mark the road That leads me to the

frame; ___ So pur - er light shall mark the road That leads me to the

p

Lamb. ___

p

Lamb. ___

p

rall.

Litany to the Holy Spirit

Words by
ROBERT HERRICK

PETER HURF

Andante e semplice

PIANO

p

1. In ___ the hour of my dis - tress,
2. When ___ I lie with-in my bed,
3. When ___ the house doth sigh and weep,

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When temp - ta - tions me op - press,
Sick in heart and sick in head,
And the world is drowned with sleep,

And when I my sins con - fess,
And with doubts dis - com - fit - ed,
Yet mine eyes the watch do keep,

Verses 1 & 2

Sweet Spi - rit, com - fort me! Com - fort

poco rall.

Last verse

me! Com - fort me!

a tempo

rall.

Forever Blessed Be Thy Name

Unison Anthem with Descant

THOMAS MORRELL

G. F. HANDEL (
From the oratorio, "Je
Edited, with d
by Arnold

CHOIR

PIANO or ORGAN

Largo*

mf

For - ev - er bles

Largo*

f

mf

be Thy ho - ly Name,

f

Lord God of Is -

f

f

el,

mp

Lord God of Is - ra - el!

p

* This is Handel's tempo. With a junior choir, the conductor may wish to increase the tem
Approximate time of performance: 2 minutes, 45 seconds.

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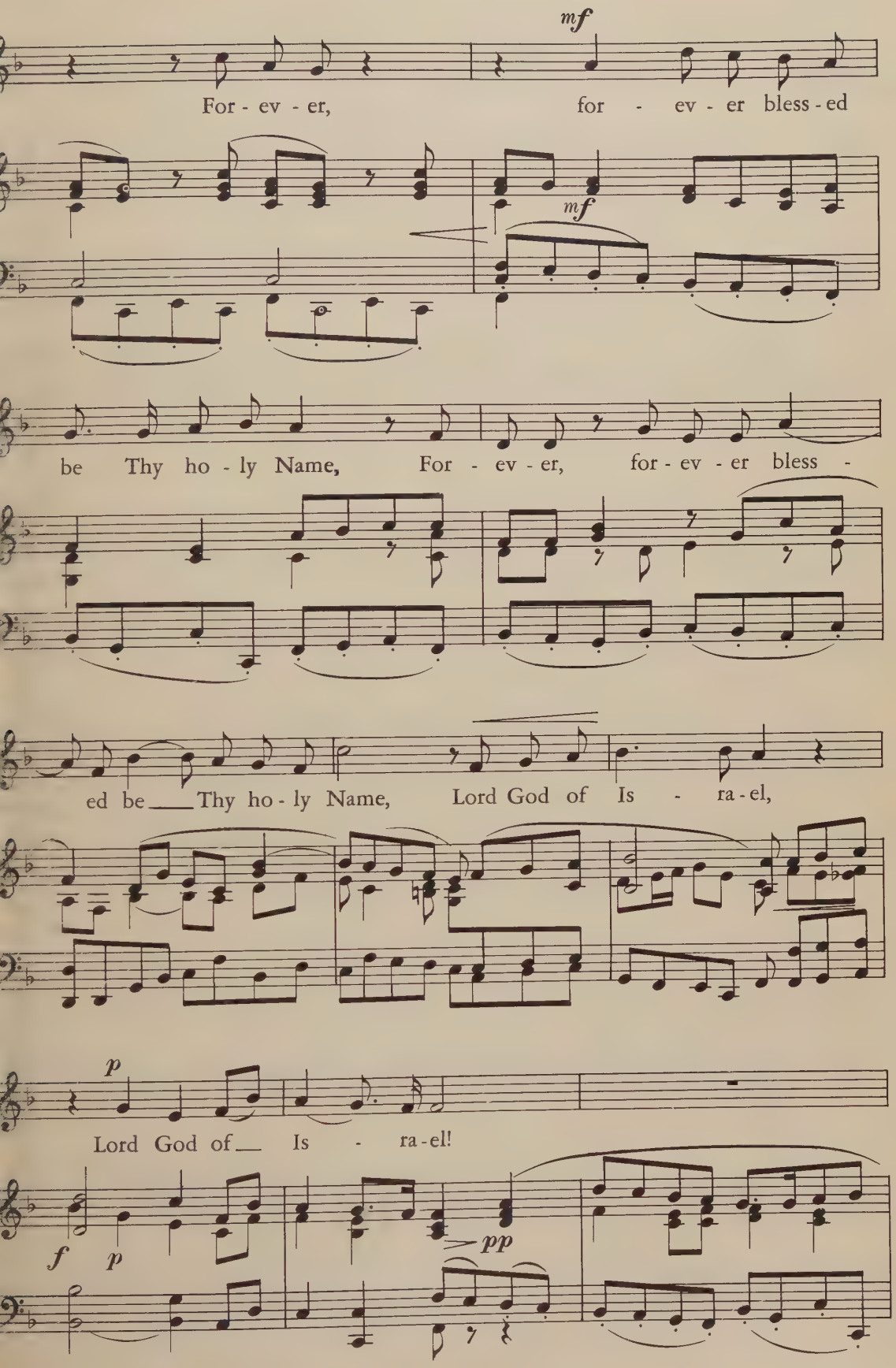
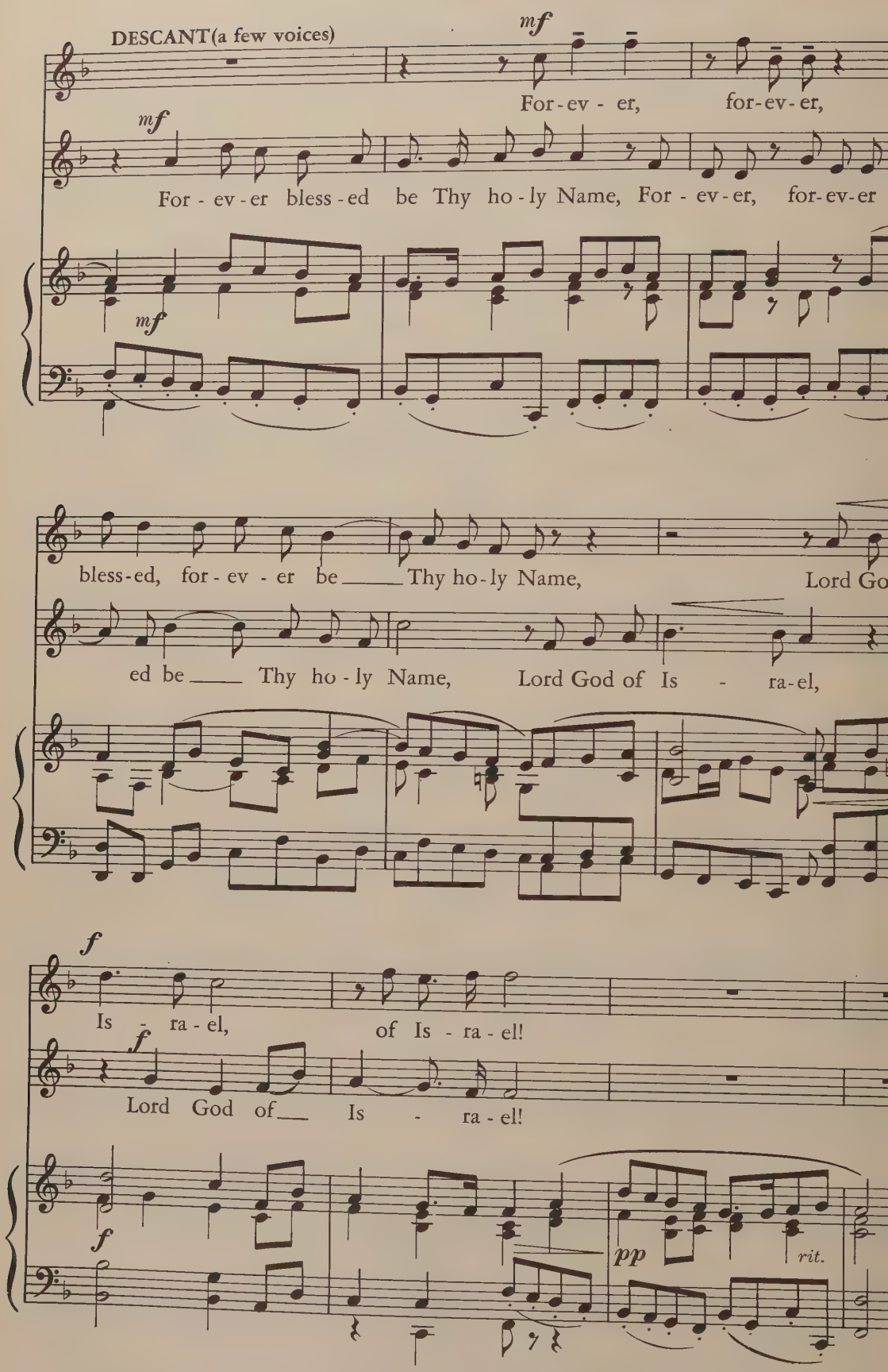

mf
For - ev - er, for - ev - er bless - ed
mf
be Thy ho - ly Name, For - ev - er, for - ev - er bless -
ed be Thy ho - ly Name, Lord God of Is - ra - el,
p
Lord God of Is - ra - el!
f p
pp


DESCANT (a few voices)
mf
For-ev - er, for-ev-er,
mf
For - ev - er bless - ed be Thy ho - ly Name, For - ev - er, for-ev-er
mf
bless-ed, for - ev - er be Thy ho - ly Name, Lord Go
ed be Thy ho - ly Name, Lord God of Is - ra-el,
f
Is - ra - el, of Is - ra - el!
f
Lord God of Is - ra - el!
f
pp
rit.

A Hymn to the Triune God

"Ancient of Days" by William C. Doane
tune: "Ancient of Days" The Methodist Hymnal No. 59

by Philips S. Watters

SOME of our great hymns were written for special occasions and later adapted or general use. That is the story of the ymn we are now considering.

In 1886 the city of Albany, New York, he first city in our nation to be given a harter, celebrated the 200th anniversary f the receipt of its charter. The hymn, Ancient of Days," was written for that elebration by William C. Doane, first ishop of the Diocese of Albany of the piscopal Church.

For the title used in addressing Deity, he urned to Daniel 7:9:

"As I looked, thrones were placed
and one that was ancient of days took his seat;
his raiment was white as snow,
and the hair of his head like pure wool;
his throne was fiery flames,
its wheels were burning fire."

The author has lifted his phrase from he Old Testament vision and used it with piendid imagination in this majestic stanza, addressing Him "to whom all knees are ent, all voices pray," the universal God. But Bishop Doane addresses Him also as he one who is the God of Love, and who, rom creation itself has blessed the world vith the gifts of light and life. "Then the Lord God said, 'Let there be light; and here was light'. . . . Then the Lord God reathed into his nostrils the breath of life; nd man became a living being." (Genesis :3; 2:7.)

The following stanzas are addressed to he persons of the Trinity. God, the Son, is hailed as "Prince of Peace and Savior"—two of the most loved titles given to our Lord. It is by the grace of our Lord, at work in the hearts and wills of people, that we enjoy the blessings of peace in our day. What a striking sermon is here, in these few lines, showing the world that the way to the end of strife is to be sought and found in Jesus.

The fourth stanza is addressed to the Holy Ghost, "the Lord and Giver of Life." "Ye shall receive power" was the promise of our Lord as he announced the Spirit's coming. The poet here acknowledges the fulfillment of that promise and gives praise to God for the river of blessings.

In the final stanza all is gathered into one, as, with heart and voice, we adore the blessed Trinity. And, as we praise Him for the goodness granted in the past and present, we implore Him for his continuing blessing to the end of time.

Bishop Doane was not only an able poet but a very distinguished figure in church and country. After serving churches in Burlington, New Jersey and Hartford, Connecticut and teaching literature in Burlington and in Trinity College, he went to St. Peter's in Albany where he became a bishop. He became chancellor of the University of the State of New York and was the recipient of numerous degrees. He was also chairman of the commission which compiled the 1892 hymnal of the Episcopal Church.

The stirring tune, "Ancient of Days," was written for this hymn by Bishop Doane's organist. This combination of words and music makes a magnificent processional.

---

r. Watters is minister of Washington Square Methdist Church, New York City.

reviews

BOOKS

The Methodist Minister and the Music of the Church by Earl Enyheart Harper
Abingdon Press $0.30

Published in co-operation with The Commission on Worship of The Methodist Church, this pamphlet attempts to help ministers understand their responsibilities for music, especially in corporate worship. Dr. Harper, one of the most experienced and authoritative voices in Methodism on matters musical, presents a strong, urgent appeal for wider understanding and usage of *The Methodist Hymnal* by our congregations.

Although the title of the book might imply that its contents deal with music in the total life of a church, such is not the case. The author has purposefully made no mention of the minister's or musician's responsibility for music in the educational or recreational life of a congregation. In fact, there is no point at which Dr. Harper even relates the music of corporate worship to that of the educational program.

The book contains much good practical advice on several pertinent topics. Unfortunately, it is an all-too-brief oversimplification of the minister's responsibilities for music in Methodist churches.

Music and Worship in the Church by Austin C. Lovelace and William C. Rice
Abingdon Press $4.00

A book that has been keenly anticipated by church musicians, ministers, and Christian educators. Other books in the past decade have dealt many times with "Here's How" to the exclusion of "Here's Why," whereas this book combines the prophetic and the practical, the unique and the usable. The choir director, organist, soloist, minister, and music committee members will all find pertinent discussion of their roles and responsibilities. Exhaustive reference materials include a bibliography, lists of anthems, solos, and organ compositions, and a glossary of liturgical terms. The book has unlimited use in the local church and in college and seminary classroom.

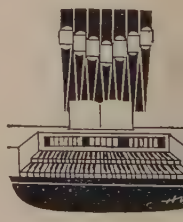
Organ Design and Appraisal by James Jami
H. W. Gray $6

Those who knew James B. Jamison will
member his intense devotion to the art of or
building. Widely traveled, a thorough schola
discerning, responsive mind—ever alert to
"new" that could be proved worthy, yet ne
bending to the "fad"—he was a man of w
founded convictions and convincing personal
These traits shine through every page of t
book, published posthumously. Whether
agrees with the author at every point is not
portant. The most discerning organ archit
will add a hearty AMEN to many of the pr
ciples proclaimed, and the enthusiastic amat
will be inspired by the author's unceasing de
cation to integrity. Although the material is
always well organized and there are occasio
repetitions of previous statements (in sligh
different contexts), the book contains a wea
of helpful information for the organist w
wishes to learn more about his instrument.

The Joy of Music by Leonard Bernstein
Simon and Schuster $5

A real cool book for summer reading! Wha
joy to discover that Mr. Bernstein is as delig
ful on paper as on television, and that we ha
been charmed not only by those unruly cu
that cover the top of his face. The imagin
conversations will tickle the composer's fun
bone. The television scripts are excellent
amples of teaching technics that encourage s
dents and choir members to experience mu
past and present, with a vitality and freshn
that is often lacking. Phrases completely und
stood by the laymen but filled with color a
humor contribute to making this book a "b
seller" in non-fiction.

ORGAN MUSIC



Ten Short Preludes on Hymn Tunes and Car
by Richard Warner
Carl Fischer $1

Very easy, but delightful arrangements
good tunes. Short, unpretentious, extrem
serviceable.

(*Continued on page 38*)

The Junior High Choir for Boys

by T. Ray Branton

What to do with the junior high boys? This roblem has taxed the ingenuity and patience many choir directors, including this one. rankly, the writer does not use them in a nging choir. He has not been able to make od use of the changing voice. The range is limited and so unpredictable that he has not cceeded in making it a satisfactory part of ıy singing group. Some junior high boys' voices ıve not yet changed, and they can still be sed in the younger choir for unchanged voices. ıst a little later, after the voice has settled, ıese boys can become a part of the senior high ıoir. But while the voice is changing, the use it is questionable.

This does not mean that it cannot be done. or is it a recommendation that it not be tried. thers have used the changing voice, and, they y, quite successfully. There is no reason to ıubt their word. This writer, however, prefers use boys of this age in another way and has ıosen handbells as an alternative. A handbell ıoir offers the opportunity of learning to read usic and demands a strict sense of rhythm, ıth of which will help these boys become bet- r members of a singing choir a little later.

Handbells have become very popular during ıe past few years and are more readily avail- ıle than they were for a while. The basic set f twelve bells costs approximately $235.00, and ıe set may gradually be added to until the csired number of bells has been purchased. The Methodist Publishing House can furnish ıll information about Dutch handbells. There re also some bells being made in this country.

We may lose some of our junior high boys if e turn them out to pasture while their voices re changing. The handbell choir has been the ılution in many cases. Though it is not wise to se handbells so often in the services of worship ıat they become commonplace, they will be a istinct addition to the high, holy days of the hurch year and on other special occasions. oys will find a keen interest in being a part f such a special group.

An excellent guide for directors of bell choirs *The Handbell Choir* by Doris Watson (GU, 5.00).

Mr. Branton is minister of music, First Methodist hurch, Lubbock, Texas.

Another effective non-singing musical activity for boys through voice change is the recorder ensemble. Instruments for a soprano and alto recorder ensemble for ten boys will cost approximately $50.00 and are available through The Methodist Publishing House. Such an ensemble may play descants with the choir or two- and three-part selections independently. For further suggestions as to its use, see November, 1959 MUSIC MINISTRY: *The New-Old Recorder Returns to the Church.*

If the decision is made to include the boys in a singing choir, the division of voice parts is important. There are really three divisions: the unchanged voice, the changing voice, and the changed voice. If the boys are included in a choir with girls of the same age, or if there is a choir of boys only, the use of these voices will be the same. Most of the unchanged voices will sing soprano, but there will be a few altos. The changing voices will sing either alto or tenor (or *cambiata*), and the changed voices will sing bass. There will be constant changes in assignments, for a boy's voice may not be the same tomorrow as it was yesterday or today.

This choir will probably demand more time, hard work, and patience than any other group. Let us make no bones about it, the boy's voice at this age is difficult to handle. Many times the boy has very little control over it. Getting an accurate pitch at the right range is not easy. A great deal of private or semi-private instruction may be necessary to get the desired results. However, these results are very rewarding if the director is successful.

Whatever our method—whether we use the junior high boys in a handbell choir, a recorder ensemble, a singing choir, as acolytes, or in some other service project—let us continue to use them, lest we lose them. These are decisive years in a boy's life, and we must do our best to help them make decisions in favor of service to God and His Kingdom through the Church.

♪ ♪ ♪ ♪ ♪

BULLETIN BLOOPER

ANTHEM (before the sermon): "Go, Congregation, Go!"

SERMON: "When Do We Start?"

Graded Choirs

by John Finley Williamson

Graded choirs have come into the church within the last thirty years. They developed because the church was forced to inaugurate a program that would help in holding its youth.

In our churches today we have primary choirs, junior choirs, boys' choirs, girls' choirs, junior high choirs, and senior high choirs in addition to adult groups. The goal for a church should be to have 25 per cent of its membership in choir training. Each choir in the program exists for a specific purpose.

The youngest choir should help children develop rhythmic sensitivity to music and to find their singing voices, although accurate pitch sense is not usually developed until about eight years of age. At the same time, it lets parents know that the church is deeply interested in helping develop the spiritual life of their children. This choir is too young to be used in the worship service but might sing occasionally when the congregation meets for a family night. There is no need to vest this choir.

Most boys are not accepted in a boys' choir until they are nine years old. Therefore, this choir should have very special training. I always have great admiration for my Roman Catholic and Episcopal friends because of the way in which they use boys' choirs. I once met with twelve leaders of the Episcopal Church and asked them how many had sung in boys' choirs. Eleven answered affirmatively. A member of a boys' choir is likely to develop an intense love for the church that will ultimately lead to his becoming one of its leaders—either in pulpit or pew.

Because the public schools do not teach religion, it is very necessary that *every* child between the ages of 8 and 14 have some definite approach to the spiritual realm through music. Therefore, when there is no boys' choir, the junior choir is the natural group to receive such training. This choir should sing one Sunday morning each month and should memorize hymns regularly. These hymns should be selected by the pastor, choir director, and director of Christian education at the beginning of the year and should be hymns that the individual will appreciate the rest of his life.

When a boys' choir is organized, a girls' ch should also be developed. This choir a should memorize hymns, but in addition, shou be taught the great oratorio solos. The bro culture that comes through the study of hym and oratorios may mean much in their futu role as mothers.

The girls' and boys' choirs should learn sing the solos in adult choir anthems. Acco ing to the tradition established by Bach of so being sung by an entire section, I would reco mend that the girls' choir sing the alto sol the boys' choir, the soprano solos; all the bas sing the bass solos; the tenors, the tenor solo

A high-school-age choir is one of the churc effective answers to the demands of a secu society upon the time and talents of our you It should have regular responsibilities and exacting, challenging program correlated wi the MYF program of the church.

Vestments

With the development of a graded ch program, vestments become a significant pro lem. Too often, the criteria for selecting chur choir robes is to make them competitive wi the garrish uniforms of the local high sch band, although the purpose of this organizati is "show," not worship! Likewise, the purpo of the high school or college choir are not t same as those of a church choir.

If you are starting a graded choir syste investigate liturgical-style robes and liturgi colors for the various choirs. The liturgi colors are white, purple, green, red, and bla When altar and pulpit paraments are used, ve ment colors might be selected to match. Perso ally, I believe that a boy's choir should we the beautiful reds used in the Royal Foun tion churches in the Church of England.

The high-school-age choir should look li a church choir and should never wear stoles other adornments that are used by secu groups. A stole should be worn only by an off ating clergyman, never by a singer!

Great care should be exercised in selecti all choir robes. It is important to use liturgi colors so that the choirs will be vested in ke ing with their purposes and functions.

Dr. Williamson is founder and president emeritus of Westminster Choir College, Princeton, New Jersey.

Music for Juniors

by Muriel Alford

Vacation Church School

There are many opportunities for the creative use of music, drama, and choric speech in vacation church school or day-camp experiences. Your vacation church school committee will appreciate your suggestions about how these arts can enrich the course of study. The daily two- to three-hour sessions of vacation church school or day camping offer one of the year's richest learning opportunities for juniors.

The emphasis for this summer's study is "The Church"—at home and around the world. Many fine hymns on this theme are printed or suggested in the texts, *The Church Around the World* by Mabel Brehm (AP) and *The Story and Work of The Methodist Church* by Constance Rumbough (AP).

You may wish to use a "theme hymn" in various ways throughout the vacation church school or day-camp period. Appropriate hymns from the closely graded church school curriculum are: "We Thank Thee That Thy Church Unsleeping" and "Houses of Worship"—both in Course IV-3. Under the topical heading, "Church," page 669 in *The Methodist Hymnal*, you will find other hymns which may be used after careful evaluation (see "Choosing Worthy Hymns and Anthems").

Juniors may wish to create their own text for a theme hymn about the church, using a familiar tune. For example, the leader may suggest "We love our church, O God" as the opening line, sung to the tune of "I Love Thy Kingdom, Lord" (*The Methodist Hymnal*, No. 379). Juniors may then add three additional lines to complete the stanza. The leader should draw out suggestions from the boys and girls as to why they love their church and unobtrusively help them express their thoughts and ideas in poetic form.

Helping juniors write a descant for their theme hymn is another creative project. A sensitive leader of music will work closely with the teachers of the junior department in developing opportune moments for creative activities.

Drama may take the form of pageantry, pantomime, role-playing, or brief plays. With guidance, juniors are capable of writing original scripts. A fine resource book is *Let's Play a Story* by Elizabeth Allstrom.[1]

Choric speech provides a strong stimulus for memorizing and presenting Scripture passages for worship or a sharing time.

Perhaps your church holds a covered-dish supper and open house as a culmination of the vacation church school. Here is an opportunity for parents and children to enjoy the fellowship of singing fun songs and folk songs, as they sit around the tables. The little book, *Sing a Tune*[2] contains many delightful songs for such occasions. The usual rounds and action songs, such as "Kookaburra" (from Australia), "My Hat It Has Three Corners," "Patsy Orey Orey Aye" (early American railroad song), and "Sarasponda" (Czech spinning song), will delight all ages. Families may sing these fun songs, as well as hymns learned in vacation church school, throughout their summer vacation experiences. Long trips in the family car may be brightened as the family sings together.

Mrs. Alford is director of children's work and children's choirs, First Methodist Church, Glendale, California.

[1] (MM) $1.95.
[2] (CV) $0.30.

Listening Time

Records 3 and 4 in the album, *In Joyous Song*[3] and the entire album, *Music for Worship*,[4] contain fine material for creating an atmosphere of reverence and worship in vacation church school sessions. In addition, they may be used in teaching unfamiliar hymns. The increased time available in vacation church school provides opportunity for pleasant and enriching "listening" experiences.

Choosing Worthy Hymns and Anthems

One of the important tasks for a leader of juniors is the evaluation of hymns and anthems. Before choosing either text or music to be presented, he should ask: Does the text come within the understanding of juniors yet remain challenging enough to require thought and effort? Does the text have literary and poetic merit? Does it present a true concept of God or Christ? Does it present wholesome imagery, and does it have religious value? Is the melody singable and well suited to the text? Does the music have a feeling of reverence and fitness for the worship of God? (Joy and happiness can be reverent!) Is the hymn or anthem (text and music) active rather than passive—giving a feeling of "doing"?

Explore the Hymnal

General Purpose: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

From All That Dwell Below the Skies
The Methodist Hymnal, No. 17.

In the fourth grade closely graded curriculum, the boys and girls learn the shortest of all the psalms, No. 117, of which stanzas 1 and 4 of this hymn are a paraphrase. They were written in 1719 by one of England's finest hymn writers, Isaac Watts.

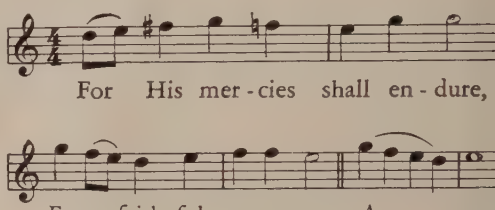
As a young boy, Isaac Watts complained to his father that the metrical versions of the psalms sung in church were dull. His father promptly told him to write something better if he didn't like them. This young Isaac did, and his first hymn was so greatly appreciated that he wrote a new one each week for two years. During his long lifetime he wrote about 600 hymns.

John Hatton, writer of this vigorous hymn tune, lived on Duke Street in St. Helens, England—hence the tune name. This rhythm tune is easy for juniors to sing and is an e cellent processional.

Let Us With a Gladsome Mind
The Methodist Hymnal, No. 81; *Sing a Tu* page 21.

John Milton, famed English poet, was fifte years of age and a student at St. Paul's scho in London when he wrote this paraphrase *Psalms* 136. His original poem contained twen four stanzas. Like Isaac Watts, Milton fou the metrical psalm versions of his time so stilt and unsingable that he endeavored to wr better ones.

The tune "Monkland" in *Sing a Tune* preferred for juniors. It is an excellent tu with which to use a descant. The followi descant for the refrain of "Monkland" w written by a group of juniors. Your boys a girls may wish to compose their own.



Choir Festivals

A junior choir festival may be the culmin tion of the choir year. Anthems and hym learned throughout the season may be dev oped into a festival service, using connecti Scripture readings or verses of a theme hym For example, a program using *The Life Christ* as its theme could have four sectio Prophecy, Birth, Ministry, and Resurrectio Another theme might be *God Speaks to Through the Seasons*—Autumn (Thanksg ing), Winter (Christmas), Spring (Easter), a Summer (Nature).

A festival program need not be lengthy be meaningful for juniors and congregatio Careful attention to details, such as procession and seating, is essential to a smooth servi Children are creatures of habit—what they in rehearsal they will do in a performance. T leader must explain the procedures careful However, in addition to giving verbal directio it is important that the juniors actually "do" in a complete dress rehearsal.

[3] (FOL) $5.30.
[4] (SDV) $5.95.

Music for Primaries

by Carrie Lou and Edwin Goddard

Music has long been a means through which man has praised his God or gods. Many and varied have been the uses made of music in worship, but it always serves the purpose of providing man with an excellent means for expressing his adoration, praise, and thanksgiving and for voicing his petitions. The Christian's experience in study and worship is enriched by a knowledge of Hebrew culture and behavior patterns.

This month's material attempts to provide primaries with musical associations of ancient Hebrew life and times. The experiences suggested should so increase the children's musical and general knowledge that their worship will be enriched with new depths of meaning both now and in the future.

Suggestions are given under the headings of five areas of music education. It is not intended that an entire session be given to any one of the areas but rather that the leader will choose several kinds of experience for each session. The leader will select those suggestions most pertinent to the setting in which he is teaching, the experiences of the group, and the materials and time available.

Singing

Conversation, pictures, stories, and poems may be used to create an atmosphere for learning and singing the songs suggested. Often actual experiences of members of the group, when shared, will create the atmosphere for a song. Sometimes children may be helped to recall experiences and feelings by such questions as, "Have you ever felt especially happy? or thankful? What did you feel like doing?"

The following songs have biblical texts and may be associated with the everyday experiences of primary children, then learned, and used as a means of expressing feelings. They are found in *Sing, Children, Sing* by Edith Lovell Thomas (AP $1.50): "We Give Thanks" (No. 7), "Lovingkindness" (13), "With All My Heart" (19), "All Things to Enjoy" (18), and "I Will Sing" (24).

There are two other songs of this kind in closely graded curriculum materials for primary boys and girls. It is helpful to use the same materials in both the choir and church school class, as there is good carry-over value, and the program of the church for children becomes unified. These songs are "Lo, the Winter Is Past" (I—3) and "Great Things for Us" (II—3).

Be sure the children understand that the words of these songs were used by people long ago to express their feelings of praise and thanksgiving. Point out the significance of these words for us today.

Chanting was one of the early forms of singing and was used by the Hebrews both in the synagogue and in the Temple. Children enjoy learning and trying out the ease with which one can move from a speaking voice into a singing voice without changing pitch. This helps them understand how chanting became an early form of singing. They will also enjoy experimenting with singing several words on one note.

Primaries can understand a bit of background about Hebrew worship. Just as the church worship service of today has a leader, so did the synagogue and Temple services long ago. Often the rabbi led the synagogue service, and always the priests were in charge of the Temple service. A choir of special singers and musicians called Levites sang in the Temple worship. The leader started the chant and the choir and congregation joined, sometimes singing antiphonally. The cantor in Jewish worship today fulfills the function of the Levites.

After experimentation with singing several words on one note, the children may learn "O Sing to God," No. 65 in *Sing, Children, Sing,* which is a modified chant. As a follow-up in later sessions the children may create some chants of their own.

Listening

Because of the short attention span of most primaries, listening experiences need to be well planned, not too long, and interestingly introduced. A record player, piano, or organ may be used. Everything should be in readiness when

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the time for listening comes, so there will be no opportunity for active minds to wander and mischievous bodies to create havoc.

A simple story of the Hebrew shepherd and the care he gave his flock may set the stage for hearing Malotte's "The Twenty-third Psalm" (MZE), "The Pastoral Symphony," or "He Shall Feed His Flock" from Handel's *Messiah*. Pictures of Hebrew shepherd life may be used with the story. The leader will find background on shepherds of Palestine in the following books: *Daily Life in Bible Times* by Bailey (SC $4.50), *Encyclopedia of Bible Life* by Miller and Miller (HA $5.95), and *Picture Book of Palestine* by Smither (AP $1.50).

If choral settings of Psalms 100 and 150 can be procured (such as Williams: *Psalm 100* [MZQ] and Lovelace: *Psalm 150* [YP]), the children may contrast these modern day settings with the chanting form of earlier days.

Pictures of other musical instruments known to the ancient Hebrews may be shown and the contemporary equivalent demonstrated. Some of the instruments mentioned in biblical literature are trumpet, cymbals, harp, and flute.

In some places the shofar or ram's horn, which is still used in Hebrew worship, may be available. A Jewish cantor from a neighborhood synagogue might come and show the shofar to the children and play it for them to hear.

Shepherd's pipes are available in some situations. The children may listen to the shrill tones of the reed pipes and imagine an ancient Palestinean shepherd scene. They will thoroughly enjoy blowing upon the pipes themselves.

Playing

Bells were a familiar sound in Palestine. There were little bells on the harness of the camel and a larger bell around the neck of the donkey that led the caravan. With a little effort various sizes of bells may be located for the children's exploration of sound and for playing. The children may explore the sounds of the various bells just for fun at first and later keep time with different rhythms as they are played on the piano or record player.

The autoharp or zither is probably the musical instrument in our culture nearest to that of the stringed instruments of the Hebrews. The autoharp is more readily available in most communities than the zither. Primary children will enjoy strumming the strings, hearing the various chord changes, singing the songs they have learned to its accompaniments, and associating the sounds with the stringed instruments of ancient Palestine.

Sand blocks may be made by tacking sandpaper onto blocks of wood. Sandpaper wi differing degrees of coarseness should be us so the children can explore the sounds and u them in varying ways. After enjoying the soun produced when sand blocks are rubbed togeth the children may imitate the sound of came donkeys, sheep, dogs, or people walking in t sands of Palestine.

Palestine is a rocky land. Travelers alwa walked over stones as they moved along t roads between cities and villages. A few roc or stones may be placed in a small empty car board box. The box may then be taped to flat piece of wood. If the sizes of the rocks stones are graduated and several boxes a made, there is a greater variety of sound. Aga the children may explore the sounds made the stones rattling in the boxes and then imita travelers along the walkways of Palestine.

Rhythms

The swaying movements of camels walki across the desert sands, the light tripping ste of the small Eastern donkey, the heavy draggi of feet through the sand or stepping high ov stones in the highways are rhythmic possibiliti The music of the Christmas song "We Thr Kings of Orient Are" is excellent for the swa ing movements associated with a camel carava The familiar music of "Country Gardens" portions of the *Grand Cayon Suite* can be play for the light tripping steps of donkeys. T French folk song "The March of the King may be used for walking in the sand, or f stepping high as if over stones if played with little lighter touch.

Creating

Dramatization of Palestinean scenes will pr vide opportunities for using or motivati creative musical expressions of the children.

Hebrew travelers around a campfire may sharing their musical instruments with ea other, listening to familiar roadside soun such as bells, walking on stones or through san or chanting a psalm they expect to use in t Temple worship. The dramatization of a H brew worship scene may stimulate the creati of a chant or provide a way of using one alrea created. The children may also choose songs be used from those learned during the month.

If there is a family fellowship in May, p maries might share some of the experien they have especially enjoyed.

For additional resources see MUSIC MINISTR February, 1960: *Music for Juniors*.

The Organ and Congregational Music

by George Faxon

Probably the most important single function of the organ in church is the accompaniment of congregational hymn singing. As such, this use of the organ should have the first consideration of any organist who is trying to further the best in church music. Many organists fail to realize the importance of this part of their service to the church—and all too often the results indicate the lack of preparation and understanding which are necessary to the proper accompaniment of congregational singing.

There are many ways in which we all can improve our organ playing in this area, but certainly the first is to realize the importance of this part of our work in church music. Particularly in the small church, where there may be only a small choir or possibly no regular choir at all, the playing of the hymns assumes greatest importance. Let us consider two points.

As most congregations judge the success of organ playing directly as it relates to the hymns, first we should make a careful study of the technical aspects of hymn playing and constantly try to improve this phase of our work. Second, we should know the background of the scheduled material. This entails a careful, continuing study of hymnody in all its phases.

Fortunately, there is an increasing amount of helpful study material available. Various handbooks or "companions" to hymnals have been published.[1] The work of The Hymn Society of America (475 Riverside Drive, New York 27, New York) is a great source of inspiration and help. Through their publications the whole area of hymnody has taken on new emphasis.

We may begin by studying the hymns for each service as to text, author, composer of tune, and the general theology and background of the hymn itself. A thorough knowledge of the text is perhaps the best starting point for proper hymn accompaniment, for until the text is completely understood, the hymn accompaniment can never be related to the true spirit of the hymn itself.

Now for the technical aspect. First, develop the ability to play the musical score exactly as written, as if preparing a solo organ composition. To accomplish this, one might carefully study and prepare the more elaborate harmonizations of the Bach chorales. These include many technical problems, and when they are carefully worked out—fingered and pedaled as one would a solo organ composition—the player will have added greatly to his technical resource.

Next, attempt to understand the various types of hymn tunes. Some were intended for unison singing by the congregation, but others obviously do not have their intended effect unless sung in harmony. Some hymn tunes were not originally written for congregational use, and frequently these have been transposed to lower keys. Such factors help determine the proper interpretation.

Once the ability to play the hymn tune accurately and musically has been developed, it is well to go ahead with adaptations of this basic vocal score for various situations. Most obvious is one for the small organ where some doubling of parts may be necessary to provide adequate congregational support. The pedal may need to be transferred to the lower octave, and low cadences of the upper parts may need to be transferred to the upper octave. To do this sort of "arranging" at the keyboard takes care and practice, yet it is an essential skill in many cases. It is also helpful to write out a number of such adaptations and arrangements.

Many organists introduce variety into hymn accompaniments, but the sincere church musician will do so sparingly and with the constant thought that everything he does should encourage congregational singing. A little variety goes a long way, and so-called "free" accompaniments of hymns are disturbing to the average congregational singer.

To summarize, the organist should study texts and sources of hymns to gain a deeper understanding of hymn accompaniment. With this study and with careful technical practice, he can support congregational singing effectively.

[1] McCutchan: *Our Hymnody* (AP) $4.50; Bailey: *The Gospel in Hymns* (SC) $6.95.

Dr. Faxon is chairman of the Church Music Department, Boston University, and organist, Trinity Church, Boston, Massachusetts.

Conducting from the Console

by Lawrence Allen

Attacks and Releases

Every precise attack is the result of careful preparation. A preparatory beat given one pulse prior to the entrance should always be in the identical tempo, size, and style as those of the ensuing passage. The beginning organist-director will find it beneficial to rehearse all conducting motions before a mirror, observing as critically as possible to insure precision in his direction. If he plans to accompany the passage with one hand and feet, he should prepare in this fashion. Each new entrance of the choir requires a preparatory beat as well as the entrance attack.

Releases also need careful preparation and execution. Many conductors who otherwise pay strict attention to ensemble are surprisingly lax at this point. The vitality of choral tone must be sustained until a given moment, at which time it should cease instantly. Final consonants often play an important role here. Slight exaggeration is required for explosives such as *b*, *p*, and *d*; time must be given for *n*, *m*, and *ng*; and final *s* and soft *c* should be made as short as possible. All such consonants should be executed in perfect ensemble, requiring a clear, definite release from the conductor.

Ictus

Within the flowing arm movement which outlines the standard beat-patterns, there must be a given instant at which each beat actually begins. This instant is usually indicated by a slight flick of the wrist and is called the *ictus*. Without it (except in cheironomy) conducting lacks vitality and precision. Sergey Koussevitzky labeled the function of the baton as an extension of the wrist; one purpose was to help communicate the ictus to a large group of players or singers. While use of a baton would be folly for an organist-director, he should incorporate a definite ictus into his beat patterns on each pulse where there is choral activity. Such action need not destroy a quiet flowing mood or legato vocal line. Rather it helps maintain an accurate account of rhythmic movement. In passages where the entire ensemble sustains a chord for several beats, the ictus may be omitted, but some indication of continuing pulses should b indicated by arm movements.

Dynamics

Dynamics may be indicated without the ai of a second hand thus: *piano:* small patterr palm down; *forte:* large pattern, palm up; *cre scendo:* increase size of beat pattern turnin palm up; *diminuendo:* decrease size of beat pa tern turning palm down.

Application

Musical example: "Hear Our Prayer, O Lord," No. 596, *The Methodist Hymnal*. Thi can be played rather easily with right hand an feet, leaving the left hand free to conduc (Remember to learn the accompaniment thor oughly before trying to play and conduct simul taneously. Be careful to finger the last phras so that S, A, and T parts are played legato.)

Preparatory beat: Think ahead and plan th tempo and dynamic level you desire. Give th preparatory beat (the fourth in this case) i the proper size and tempo to indicate your plar The preparatory beat needs only a slight ictu

Entrance beat: Give a definite ictus on th down beat, keep arm flowing through secon beat, with a slight ictus on the second half puls for the word "our"; ictus on 3 and 4, and on in next measure. No ictus required on 2 and 3 but a precise release with ictus on 4 for the fina consonant *d*. Repeat for phrase No. 2, excep that release for "Lord" must come on beat No 3 in order to begin next phrase on 4.

Similarly release phrase No. 3 on third coun with a short, instantaneous *s*. The final phras has *s* sound on beat No. 4. This occurs on th ictus of 4 and must not be prolonged. Carefu study of all material will determine the exac instant for placing final consonants at the end of phrases. Once a choir is trained to observ these principles and to watch the director close ly, precise ensemble will result at this point.

In the final Amen, give the consonant *m* abou one eighth note duration before beginning th second measure with the vowel sound *ĕ*. Simila ly the final *m* may be given about one eight note duration before the release. These may b indicated to the choir by closing the fingers t the thumb.

notes of note

by Jean S. Watkins

You walked behind the scenes with us at Dallas a few months ago. Now we invite you to sit in on a drama of dream-building and progress-planning, of minds attuned to the single purpose of serving God through music.

The scene is the conference room in the Board of Education building at Nashville. The time is 8 A.M., three days after Christmas. The participants are the NaFOMM council members —officers, jurisdictional representatives, and consultative members. Two new persons meet with us—John Mullen (Kingsport, Tennessee) who has just been appointed to fill the Southeastern Jurisdictional vacancy created by Richard Thomasson's resignation, and Dr. Paul Surt (Urbana, Illinois), representing the Commission on Worship. Also present are Richard Alford, local arrangements chairman for the 1961 national meeting, and Austin Lovelace, chairman of the hymn-tune research committee.

A prayer for guidance sets the atmosphere of dedication for eleven hours' work this first day. With preliminary business matters out of the way, the report of the five- to twenty-five-year planning committee (Cecil Lapo, chairman) causes the council to dive headlong into a probing discussion of WHY is NaFOMM, WHERE is it going, WHAT specific areas need attention and exploration, HOW will it attain its objectives, and especially—what are the ways and means of serving the very small, poorly equipped, poorly staffed church? Let's follow the development of this thought to the conception of a plan of action:

1. The majority of Methodist churches have less than 300 members and are in open country or towns with a population under 2,500.

2. Each NaFOMM member must feel and respond to a personal challenge of outreach, to work with his neighbor in a real "fellowship of service."

3. The musician in the larger church can make his talents and knowledge available to smaller churches in his vicinity. That musician must *know* and have a sympathetic understanding of the problems and needs of the smaller church, where visions and ideals exceed facilities.

4. A valid program can and must be developed within each conference. The vast machinery of Methodism makes possible a co-ordinated effort.

5. WE WILL set up a pilot program on a district basis in each jurisdiction or geographical area, working through the conference board of education and with the district superintendent. Materials and procedures tested and proved successful in these ventures will be published in a guidance manual for similar programs throughout the nation.

This is only the beginning.

There are many reports of increasing activity from members of the Music Council, Commission on Worship, The Methodist Publishing House, Editorial Division, the Division of the Local Church, and from jurisdictional representatives and committee chairmen.

We learn:—That the hymn-tune research committee has prepared a series of questionnaires including statistical evaluations for use by the Curriculum Research Committee (Lovick Pierce, Henry Bullock, Leon Adkins).

—That the basic statement of "The Role of Music in Christian Education," developed by the inter-division music committee and NaFOMM representatives, is to be co-ordinated with the curriculum committtee's paper, "Foundations of Christian Teaching."

—That workshops and conference organizations are growing by leaps and bounds, and that plans for the 1960 regional meetings have "jelled."

—That the brochure on funeral music (William Burns, chairman) awaits finalizing of the funeral liturgy by the Commission on Worship.

We consult:—With Leon Adkins concerning the enlargement of NaFOMM staff in the Nashville office.

—With William Hearn, director of the Nashville office of Methodist Information.

We decide:—To appoint a committee to study our constitution (Richard Alford, chairman), with particular emphasis on the definition of responsibilities and obligations of jurisdictional representatives, conference organization, and the relation of NaFOMM to conference boards of education.

—To focus the next biennial meeting on *The Methodist Hymnal.*

Mrs. Watkins is minister of music, First Methodist Church, Fairmont, West Virginia.

Executive committee of ministers of music and choir directors planning the Second Annual Music Workshop for the Florida Conference, to be held May 10-12, 1960 at the Methodist Youth Camp, Leesburg, Fla. Left to right: Rev. David J. Cathcart, executive secretary of the Florida Conference Board of Education; Mrs. Justine B. Cannon, Miss Virginia Heddinger, Mrs. E. Ruffin Jones, Mrs. Louis Dring, (Back Row) Grant Pulen (Conference NaFOMM chairman), Grat Rosazza, Barnes Sale, and Robert Wilde.

—To form a NaFOMM committee on promotion and public relations (Jean Watkins, chairman).

—To commission the composition of a series of hymn-anthems for use at the 1961 meeting (Carlton Young, chairman, and John Mullen).

—To memorialize the General Conference to reword Paragraph 1401, section 3, of *The Discipline* to include an enlarged definition of NaFOMM and its purposes.

—To reconsider the Job Analysis (Richard Lapo, chairman) in the light of "The Role of Music in Christian Education" and to point up the work of the Commission on Worship.

—To rename the Code of Ethics (Cecil Lapo, editor of the report presented at Dallas), "Vocational and Interpersonal Responsibilities in the Ministry of Music," and to use it as a possible preamble to the Job Analysis.

We reaffirm our Christian commitment:—In Cecil Lapo's words: "It is felt that if each person belonging to the Fellowship truly and sincerely subscribes to the Christian doctrine as given us by Jesus Christ, in whom we as professing Christians believe, and humbly aspires to follow His teachings, the need for a recorded and detailed code of ethics becomes unnecessary, for such a code would be redundant. A person striving to follow the Christian doctrine is following a code of ethics which has no superior."

—In Dr. Adkins' expression of hope for a greater sense of the "priesthood of all believers" in a significant ministry of music.

—In Bill Rice's summarization in terms of widened horizons, clarification of goals and procedures, and concern for the force expressed in and by the National Fellowship of Methodist Musicians.

Reviews

(Continued from page 28)

Twelve Hymn-tune Preludes by Robert Groves
Series I and II
Elkin & Co. $1.75 each

Based largely on tunes which are in *The Methodist Hymnal,* these short pieces are written on two staves with optional pedal parts. The composer has many excellent ideas and develops them skillfully, though not extensively. Ranging from easy to moderately difficult, these pieces should satisfy the organist seeking quality material. Primarily romantic in flavor.

Jubilee by Leo Sowerby
H. W. Gray $1.50

An exciting new piece by one of our best composers, this should find its way to many recital programs by our best players. It demands a certain kind of keyboard dexterity but otherwise is not unreasonably difficult for the accomplished performer. If this is beyond you technically, here's hoping you'll hear it often!

Improvisation on the Eighth Psalm Tone by Everett Titcomb
H. W. Gray $0.75

A short, easy piece that is ideal as a postlude or festival prelude.

RECORDINGS

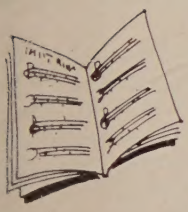
The Virtuoso Organ featuring Virgil Fox
Capitol PAR 8499 $5.98

The large organ at Riverside Church, New York, and the phenomenal organist, Virgil Fox, are here displayed in a program ranging from works of Daquin and Bach to those of Boëllman and Vaughan Williams. While Mr. Fox enjoys a tremendous following, one sometimes wonders whether this results from exploitation of the music to gain effect. Although we certainly would not question Mr. Fox's sincerity, the incessant splashes of color in everything he plays cause us to wish that just once he would let the music speak for itself. Great artistry demands restraint as well as flair. While Mr. Fox is never lacking in the latter, he seldom evidences the former—certainly not in this recording. Nevertheless, this is an exciting performance!

ONE LESSON
in
CHILD PSYCHOIRLOGY

If you take first a director
And then add to him:
A fair knowledge of music,
Lots of vigor and vim,
A great love of children,
And patience immeasurable—
You'll have the beginnings
Of a choir that is pleasurable!

Now gather the children
And sort them in ages,
And give them instruction
In slow, easy stages.
Add music with beauty
And words understandable—
You'll soon see their actions
Are not reprimandable!



So now you must blend in
One more rich ingredient:
An accompanist who is
To the director obedient.
To say that this recipe
Is fast, is erroneous,
But with time, love, and music
The outcome's harmonious!

mem...dallas

Vacation Choir School

(*Continued from page 12*)

to learn hymns of other nations and cultures. Worship centered about the Liturgical Year and religious symbolism.

Plans for the craft shop took form a year in advance. A friend, who had studied public school music in college, gave us directions for making rhythm-band instruments; this became our basic plan. A local contractor gathered nail kegs, plywood, and scraps of lumber for us. I canvassed local stores for drum heads and other materials.

The craft shop produced an interesting and colorful array of instruments, ranging from rhythm- and bell-sticks through sandblocks, rhythm-paddles, tambourines, and tom-toms. Four big nail-keg drums were made by the older boys, who worked together on them. Each child made an instrument to keep and one to give to the church (to be used by our younger groups and day kindergarten).

Classes in pre-band instruments, conducted in small groups during this long craft period, proved most popular. Thirty-six children bought their own symphonets and chime instruments and learned to play them well enough in two weeks to be able to perform in four-part harmony for our Sunday night festival.

The music fundamentals classes were conducted by the junior high teachers who had four days of instruction the week before the school began. We bought prepared materials for this study, graded as to difficulty and interest for each age-group. These books will be used in regular rehearsals for warm-up exercises.

Recreation within the age groups included rhythmic activities and singing games.

Looking back over the school, we feel that the values derived were real and tangible enough to be listed. Here they are:

1. A greater knowledge and appreciation of the hymnal.
2. A greater respect and reverence for the sanctuary, resulting in an awareness of the actions and conduct conducive to worship.
3. An awareness that other lands and peoples also have their Christian hymns.
4. Increased ability to read music was an eagerly anticipated result from the first planning. This work, with the follow-up planned in choir sessions, should mean much improvement in the choir.
5. A joyous, rhythmic experience was gained through the use of the rhythm band.
6. A sense of achievement came in the making of instruments.
7. A new skill was added for many—playing instrument. We expect this to stimulate f ther study of band or orchestral instrume for some, thus feeding church and sch orchestras. It contributed immediately reading ability.
8. A joyous experience with music, associat with the church, will not only strength our choir program but will serve to bi many of these children closer to the chur

The values derived were so significant t our Vacation Choir School will probably come an annual project.

A footnote that may interest other mu committees, directors, and official boards is t our school paid its way completely (except, course, for salaries of the two staff membe through the enrollment fee and donations.

Coming in JUNE

A new, exciting way to present a hymn to your congregation is offered in the dramalogue on "God of Our Fathers" by Ruth Bampton. Especially for summer and baseball-time is Edwin Goddard's article, "Music Can Be Fun!" Jane Marshall's feature discusses plastic spoons. Curious? You should be.

Ways and means of starting a choir in the small, rural church are discussed by a "voice of experience"—Alice Bartlett.

The importance of advanced planning is stressed by a minister who profits therefrom. The Rev. Homer Elford, senior pastor at First Methodist Church, Youngstown, Ohio, tells *why* and *how*.

Details of the five regional church music institutes to be held this summer will be revealed by Bliss Wiant. Exciting opportunities are in store! Dr. Fred Gealy's NaFOMM chapel talks continue with the title "All Things New."

MUSIC FOLIO will contain materials especially appropriate for the Trinity season: Two older anthems, and two new. The old: Schuetz-Ehret—*O Trinity of Blessed Light* and Luther-Bunjes—*Holy Is God the Lord*. The new: *Blessed Is the Man* by Jane Marshall and *O Love of Whom Is Truth and Light* by Temple Bevan.

Don't miss reading every page of the first summer issue of MUSIC MINISTRY. It is "cover-full" of interesting ideas!